

ANTENNA SPACE

王 琦

6E 2F Wang Shang



3/11
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4/17
2023

Wang Shang, *One-G0Y1 "his and her story that happened in 1777"*, 2023, Acrylic on canvas, 160×188cm

天线空间即将呈现艺术家王埏个展「6E2F」。展期为2023年3月11日至4月17日。

在过去的15年间，王埏通过自己的艺术逐渐构建出一个名为“6E2F”的虚构世界。他的绘画是那个世界的风景，雕塑是那里的山石，而珠宝则是栖息于其中的生物。这三种创作语言，一方面追溯着中国传统诗书画一体的理想以及向往中和的精神；同时也是对宇宙创造以及晶石美学的效法，以此建构一片层次丰富、万象共生的天地。以虚无宏大的宇宙为背景，谛视个人与文明的存在一直以来是王埏艺术创作的出发点。英国物理学家布莱恩·考克斯(Brain Cox)宣称是人给予了宇宙意义。王埏认为强调人对于宇宙意义的思想，其实深深根植于中国艺术传统中。开天辟地、代天地立心，是中国古代艺术家们的重要使命，如石涛把绘画看作“劈混沌手”，方士庶更是以“于天地之外，别构一种灵奇”概括中国山水绘画。在这些思想以及美学的感召下，王埏选择以类似克尔凯郭尔面对信仰“纵身一跃”的方式构建出自己的宇宙。“通过创造宇宙回应宇宙的沉默”是王埏对自己艺术创作的概括。

作为6E2F这虚构世界的风景，此次展出的绘画是王埏在对中国山水绘画传统的借鉴中发展而来的。中国山水绘画致力于创造“舍形而悦影”超越表象世界的虚境。但有别于西方20世纪抽象艺术，在色空与无常思想影响下的中国艺术家并没有放弃对实境的借鉴与刻画。如石涛将“搜尽奇峰打草稿”视为他创作的基础。一方面，作为对古代画家游山玩水经历的效法，王埏通过收集形态各异的晶石体会天地的法则与创造，并以其为依据在传统山水中融入更多“抽象”造型。另一方面，他不断借鉴东西方艺术史、电影、文学以及个人经历中的结构、色彩、概念与故事等，并通过作品将它们与广阔的地质历史相互承接。这些由奇异形态组成的画面构建出一片天地，将抽象与具象，自然与人文，虚空与意义，宇宙与个人，等问题置于对中国虚境美学传统的继承中。

这些绘画借鉴着自北宋以来受生生哲学影响的中国美学，坚持着对空间与时间的双重塑造。在空间层面中，形态各异的物体被以万千方式相互连接。同时，它们也呈现出时间的流动，展现着宇宙事物发展的前后相续。尼采所阐释的“万物皆在不断的流动中”，决定着主体的自我认识；也是这些绘画呈现宇宙与个人关系的起点。而王埏将留白融入到自己的绘画语言之中，如同传统绘

画中的留白，并非空无一物，恰恰是对贯穿万物之气的展现。一方面，留白与烟云雾气的关系成为了他画面的重要构成工具。另一方面，王埏尝试以笔墨效仿烟云，自身变化无常，时而有形时而无形，时现时隐，时焦时湿。在此构图与墨戏的经营中，这些绘画保持着介于秩序与混沌，生与灭的张力。而这一绘画语言也是王埏对加缪荒诞主义哲学中，人类意义与虚无宇宙之间那不可调和之力的展现。

面对人的意义与价值这一问题，王埏对加缪所说的“石是万物的缩影”有着强烈的共鸣。对存在主义问题的兴趣，是他的创作——不论绘画、雕塑与珠宝，都与“石”有密切关联的重要原因之一。而近年来对中国传统山石文化的探索中，“天行健，君子以自强不息。”的易经理念也逐渐成为王埏艺术创作的一个新的立足点。王埏把自己的艺术看作是同时进行的对宇宙的借鉴与对抗。也正是以这种创作方式，他试图在东西方不同的天人关系中，构建自己的宇宙——“6E2F”。

Antenna Space is pleased to present Wang Shang's solo exhibition *6E2F* on March 11th, 2023, the exhibition will last until April 17th.

In the past 15 years, Wang Shang has been gradually constructing a fictional world named '6E2F' via his art works. For Wang, his paintings form the landscape of this universe, 6E2F, in which his sculptures become stones and his jewels are the creatures inhabiting it. The unity of these three creative languages traces the traditional Chinese ideal of the unity of poetry, calligraphy and painting, and aspire to the spirit of mediation. It also refers to the creativity of the universe and the aesthetics of minerals in forming a richly layered and symbiotic world.

Against the backdrop of the vast universe, looking at the existence of individual and civilization has always been a starting point of Wang Shang's artistic creation. Wang believes that the idea of emphasizing the meaning of man to the universe is deeply rooted in the ancient Chinese artistic tradition, just as British physicist Brain Cox claims that it is human that gives meaning to the universe. For instance, Ming Dynasty artist Shi Tao regarded Chinese painting as 'hand enlightening the chaos,' while Qing Dynasty artist Fang Shishu summarized Chinese landscape painting as 'constructing wonder outside of reality.' Inspired by these thoughts and aesthetics, Wang Shang chooses to construct his fictional own world in a spirit similar to 'the leap of faith' suggested by Kierkegaard. "Creating a universe is my response to the silence of the universe" is Wang Shang's summary of his art.

As the landscape in the world of 6E2F, the paintings presented in this exhibition are developed from Wang Shang's borrowing to the Chinese landscape painting tradition. Chinese landscape painting is dedicated to the creation of a realm beyond reality rather than the representation of reality. But unlike Western abstraction developed in the 20th century, Chinese artists, under the influence of Buddhism idea of sunyata – the voidness that constitutes ultimate reality, did not aban-

don the real world as visual reference. Just as Shi Tao claims 'searching all the strange peaks and sketching.'

On the one hand, emulating ancient painters' experience of traveling and exploring the mountains and rivers, Wang Shang studies the laws and creations of heaven and earth by collecting kaleidoscope of minerals, and uses these experiences as a basis to incorporate more abstract forms into traditional landscape. On the other hand, a wide range of references from art history, film, literature, as well as personal experiences is appropriated in these paintings, which interlace them with geological history. These imagery worlds, composed of exotic forms, place the issues of abstraction and figuration, nature and humanity, emptiness and meaning, the universe and the individual, in the inheritance of the Chinese aesthetic tradition of poetic spaces.

Drawing on Chinese aesthetics influenced by the philosophy of 'sheng sheng'. (Sheng sheng, can be understood as perpetual growths and changes in generations by generations that derived from I Ching.) since the Northern Song Dynasty, these paintings adhere to a dual depiction of space and time. In the spatial level, a variety of forms is interconnected in unexpected ways. At the same time, they also present the flow of time, showing the successive development of things in the universe. Just as German philosopher Nietzsche's claims 'everything is in a constant flux', such relation between the universe and subjectivity is also central to these paintings.

Wang Shang leaves empty space in his painting, in the same way as traditional Chinese painting, for which emptiness does not represent nothingness but the connection between things. Meanwhile, the management of these empty spaces along with smoke and mist has become significant compositional means in Wang's paintings. He attempts to imitate smoke and cloud with his brushstrokes and ink play, which themselves are unpredictable, sometimes seems tangible and invisible, flickering, occasionally, scorched and moist. In the midst of such composition and ink play, the pain-

tings maintain a tension between order and chaos, life and death. This pictorial language is Wang Shang's expression of the irreconcilable force between the meanings of man and the silence of the universe according to French philosopher Albert Camus's absurdism.

Wang Shang resonates strongly with Camus' statement that 'existence is epitomized in a stone' when confronting the question of meaning and value. His interest in existentialism is one of the reasons why his work – no matter paintings, sculptures or jewelries – are all associated with 'stone.' In his exploration of traditional Chinese mountain-and-stone culture, the idea, 'Just as heaven keeps moving forward vigorously, a man of virtue should strive continuously to strengthen himself', in I Ching has also gradually become an anchor in his producing. Wang sees his art as a simultaneous reference to and confrontation with the universe. In this manner of artistic arrays, Wang Shang tries to construct his own universe, 6E2F, in the context of diverse celestial and human relationships between East and West.

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Wang Shang

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Artwork



王埏

共生-FPQ9 “六分之一份眷恋”，2022

青铜，不锈钢，漆

137 x 113 x 188 厘米

Wang Shang

Symbiosis-FPQ9 “1/6 sentimentality”, 2022

Bronze, Stainless steel, Paint

137 x 113 x 188 cm

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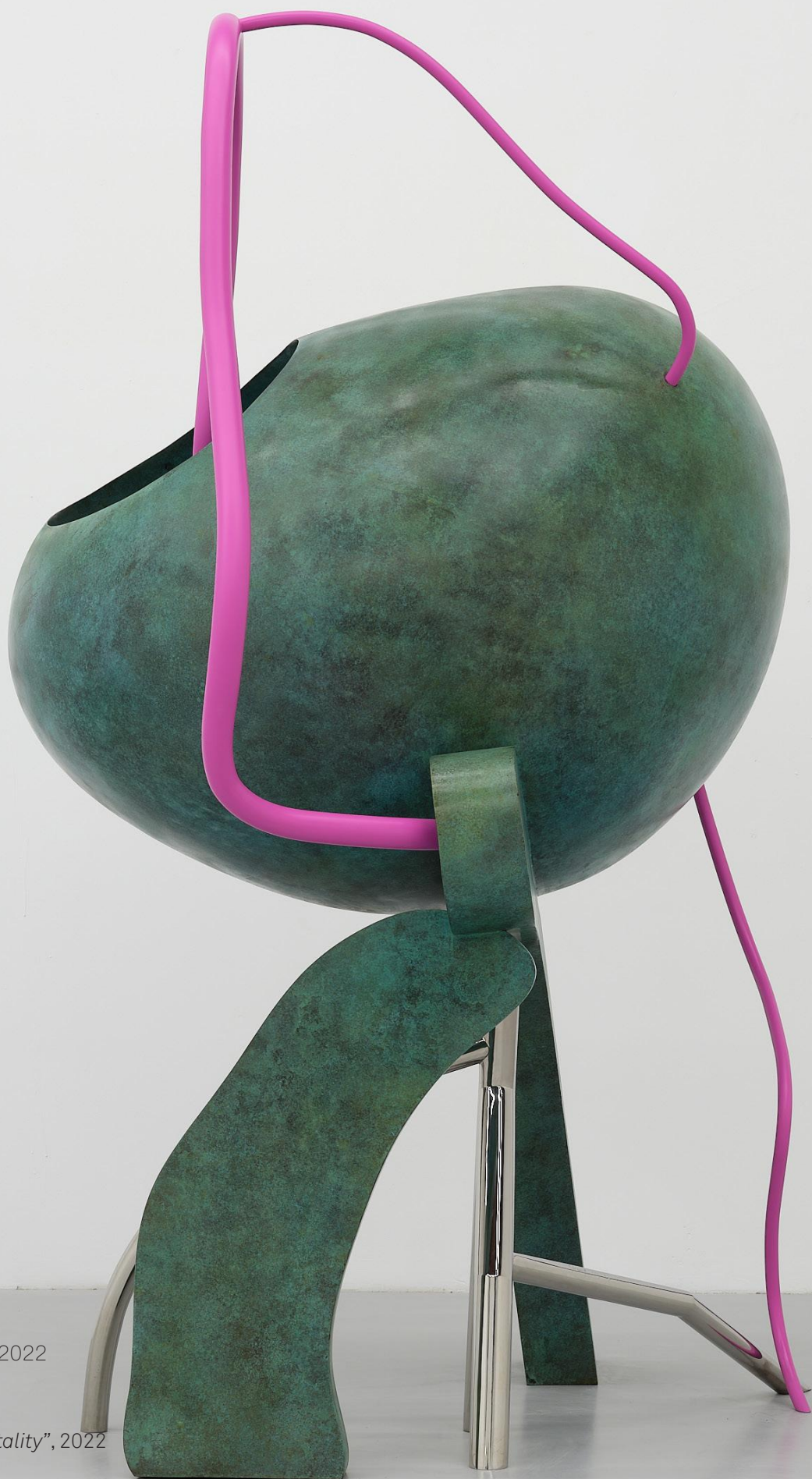
Wang Shang

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Artwork



共生-FPQ9 “六分之一份眷恋”，2022
细节

Symbiosis-FPQ9 “1/6 sentimentality”, 2022
Detail



共生-FPQ9 “六分之一份眷恋”，2022
细节

Symbiosis-FPQ9 “1/6 sentimentality”, 2022
Detail



王墒

共生-Y22A“独享三月的拉奥孔”，2022

青铜，不锈钢，漆

123 x 106 x 155 厘米

Wang Shang

Symbiosis -Y22A "Laocoon owns March",

2022 Bronze, Stainless steel, Paint

123 x 106 x 155 cm

ANTENNA SPACE

Wang Shang

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Artwork



共生-Y22A“独享三月的拉奥孔”，2022
细节

Symbiosis -Y22A “Laocoon owns March”,

2022
Detail

ANTENNA SPACE

Wang Shang

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Artwork



王埏
共生-I5WS, 2022
青铜, 不锈钢, 漆
88 x 73 x 103 厘米

Wang Shang
Symbiosis-I5WS, 2022
Bronze, Stainless steel, Paint
88 x 73 x 103 cm

ANTENNA SPACE

Wang Shang

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Artwork



共生-I5WS, 2022
细节

Symbiosis-I5WS, 2022
Detail



王埏

共生-U8YL, 2022

青铜, 不锈钢, 漆

77 x 65 x 64 厘米

Wang Shang

Symbiosis-U8YL, 2022

Bronze, Stainless steel, Paint

77 x 65 x 64 cm

ANTENNA SPACE

Wang Shang

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Artwork



共生-U8YL, 2022
细节

Symbiosis-U8YL, 2022
Detail



王墒
共生-TK33“回眸”，2022
青铜，不锈钢，漆
126 x 78 x 157 厘米

Wang Shang
Symbiosis-TK33 "Return the gaze", 2022
Bronze, Stainless steel, Paint
126 x 78 x 157 cm



共生-TK33“回眸”，2022
细节

Symbiosis-TK33 "Return the gaze", 2022
Detail



王墒

—G0Y1“他与她在1777年的故事”，2023

布面丙烯

160 x 188 厘米

Wang Shang

One-G0Y1 “His and her story that happened in 1777”, 2023

Acrylic on canvas

160 x 188 cm

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Artwork
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Detail



王墒
—ST1T “旨意”，2022
布面丙烯
180 x 150 厘米

Wang Shang
One-ST1T “Order”, 2022
Acrylic on canvas
180 x 150 cm

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Artwork
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Detail

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Wang Shang

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Artwork



王墒

—HNB5, 2022

布面丙烯

180 x 180 厘米

Wang Shang

One-HNB5, 2022

Acrylic on canvas

180 x 180 cm

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Artwork
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Detail



王墒

—1DZ2 “是在躲藏还是从不在场”，2023

布面丙烯

80 x 80 厘米

Wang Shang

One-1DZ2 “Hiding or absence”, 2023

Acrylic on canvas

80 x 80 cm

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Artwork
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Detail



王埏
—PF33 “灯塔”，2022
布面丙烯
160 x 160 厘米

Wang Shang
One-PF33 “Lighthouse”, 2022
Acrylic on canvas
160 x 160 cm

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Artwork
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Detail



王埏

—HJ67 “依赖于彼此欺骗的双方”，2022

布面丙烯

138 x 177 厘米

Wang Shang

One-HJ67 “It makes deception a necessary for both parties”, 2022

Acrylic on canvas

138 x 177 cm

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Artwork
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Detail



王墒

—09RR“爱丽丝”，2022

布面丙烯

177 x 138 厘米

Wang Shang

One-09RR “Alice”, 2022

Acrylic on canvas

177 x 138 cm

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Artwork
—
Detail



王墒

—CF56“以空心的渴望为驱动力”，2023

布面丙烯

125 x 100 厘米

Wang Shang

One-CF56 “Driven by the longing of an empty heart”, 2023

Acrylic on canvas

125 x 100 cm

ANTENNA SPACE

Wang Shang

Artwork



Artwork

Detail



王墒

—“HBZZ” 1967/9/26”, 2022

布面丙烯

125 x 100 厘米

Wang Shang

“One-HBZZ” 1967/9/26”, 2022

Acrylic on canvas

125 x 100 cm

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Artwork
—
Detail



王埏
—KP39, 2022
布面丙烯
138 x 160 厘米

Wang Shang
One-KP39, 2022
Acrylic on canvas
138 x 160 cm

ANTENNA SPACE



Artwork
—
Detail

王埏

Biography

王埏 (b. 1984, 北京) 目前工作和生活于北京。2007年, 他于伦敦大学金史密斯学院获得纯艺学士学位。2009年, 他于伦敦皇家美术学院获得当代艺术策展硕士学位。

在美国宝石学院的课程进修后, 王埏获得了宝石学家的认证。自此, 他同时进行着艺术和珠宝设计两个方面的工作, 而这两个身份源于他对地质的迷恋。一方面, 王埏的作品涉及科技、自然、地质以及当下人类的困境。另一方面, 对于文化价值和规则本身的怀疑促使他构建出多重身份的工作方式。他的创作在绘画, 雕塑和影像等多种媒介中转化, 其中大部分作品属于长期进行的项目。通过展开艺术领域之外的实践活动以及对地质历史的不断提及, 王埏构建了独特的策略对文化生产和其与自然之间的关系进行审视。

近期个展: “6E2F”, 天线空间, 上海 (2023); “斜风细雨不须归”, 天线空间, 上海 (2021); “仍愿翻百千浪”, 天线空间, 上海 (2018); “家丑”, 魔金石空间, 北京 (2016); “OCAT青年计划: 三个个展, 王埏: 希克苏鲁伯先生”, OCAT, 深圳 (2014); “王埏: 搜集确凿的证据”, 宋冬策划, UCCA, 北京 (2011)。

部分群展: “贮藏”, 麦勒画廊, 北京, 中国 (2022); “隐喻现实”, 阿尔敏莱希画廊, 上海 (2020); “工厂、机器与诗人的话——艺术中的现实光影”, 798艺术中心, 北京 (2019); “中国新影像: 2010年以来的新态度”, 安仁华侨城创意园, 安仁 (2018); “一沙艺世界: 探索社会几何形态——复星基金会收藏展”, 三亚 (2018); “位置单元”, 迈阿密巴塞尔艺术博览会, 迈阿密, 美国 (2018); “2017沙海绿洲”, 鄂尔多斯博物馆, 鄂尔多斯 (2017); “Still Human”, 鲁贝尔家族收藏展, 迈阿密, 美国 (2017); “艺术宣言”, 巴塞尔艺术展, 巴塞尔, 瑞士 (2017); “南风”, 天线空间, 上海 (2015); “图像的重构”, 意大利卡萨雷斯博物馆, 特雷维索, 意大利 (2015); “炼金术”, Between Art Lab空间, 上海 (2015); “新作展——从艺术的问题到立场的问题: 社会主义现实主义的回响”, OCAT, 深圳 (2014) 等。

Wang Shang

Biography

Wang Shang (b. 1984, Beijing) lives and works in **Beijing**. After graduating from Goldsmiths and Royal College of Art in London, he attended the course of the American Gemological Institute and became a certified gemologist. Since then, he has been simultaneously pursuing two careers, as an artist and a jeweler, both of which are rooted in his deep obsession with geology. While his artworks often refer to technology, nature, and the conundrum of the age of Anthropocene, Wang Shang's duo-ego practice is developed from his frustration with established cultural values and judgement in relation to natural reality. His multidisciplinary practice moves seamlessly between painting, sculpture and film. Most of his works are part of long-term ongoing projects stemmed from his engagement in other fields than contemporary art. His insistence on geological reference and the unique interplay of identities has become his strategy in reviewing cultural production, and its relation with nature.

Recent solo exhibitions: 6E2F, Antenna Space, Shanghai, China (2023); Irreversible Splendor, Antenna Space, Shanghai, China (2021); Dive Bomber, Antenna Space, Shanghai, China (2018); Skeleton in the Cupboard, Magician Space, Beijing, China (2016); Mr. Chicxulub, OCAT, Shenzhen, China (2014); Wang Shang: Sleuthing, organized by Song Dong, UCCA, Beijing, China (2011).

Selected group exhibitions: A Place for Concealment, Galerie Urs Meile, Beijing, China (2022); Metaphorical Reality, Almine Rech, Shanghai, China (2020); Factories, Machines and the Poet's Words: Echoes of the Realities in Art, A07 of 798 Art Zone Buildings, Beijing, China (2019); New Video in China: New Attitude Since 2010, OCAT, Anren, China (2018); A World in a Grain of Sand: Mapping Shapes and Sites for Social Geometries—An Exhibition drawn from the Fosun Foundation Collection, Sanya, China (2018); Position, Art Basel Miami Beach, Miami, US (2018); Sea of Sand and Oasis of Green, Ordos Museum, Ordos, China (2017); Still Human, Rubell Family Collection, Miami, US (2017); Art Basel Statement, Basel, Switzerland (2017); Southern Wind, Antenna Space, Shanghai, China (2015); Sovrapposizioni Di Immagini, Casa Dei Carraresi, Treviso, Italy (2015); Alchemy, Between Art Lab, Shanghai, China (2015); New Works—From the Issue of Art to the Issue of Position: Echoes of Socialist Realism, OCAT, Shenzhen, China (2014).